

St. Botolph Club.

EXHIBITION OF PICTURES

BY

JOSEPH LINDON SMITH.

FROM MONDAY, DEC. 2, TO SATURDAY, DEC. 21, INCLUSIVE.

“IN Europe and America there is a general tendency to dismiss the ancient sculpture of the East, including that of Japan, as barbaric in character, without any sentiment of idealism, and with little or any regard for material beauty. A high place is indeed conceded to Japanese decorative sculpture, but it is held that in the more important branch of the art she never emerged from the barbaric or indigenous stage.

“That verdict must surely be based on ignorance of the work done by Japan's ancient and mediæval sculptors; ignorance not at all surprising when we remember how inaccessible are the representative examples of her art and how few have made any serious attempt to study them.

“It has been shown above that sculpture owed its origin in Japan to Buddhist influence. Whatever preceded the advent of Buddhism was too crude to deserve consideration. Buddhism came to Japan from India through China. The art of sculpture that it brought to China in its train did not receive any notable development in the latter country. It retained its Indian characteristics. The style was semi-barbaric; symbolism took the place of idealism; the power and attributes of divinity were expressed by distortions of the human figure or by colossal dimensions, and statuary never assumed shapes of beauty. The motives of the art were purely religious. It was an agent for enforcing a supernatural creed, not a medium for pursuing types of beauty. In Japan, on the contrary, the art made great advances, but without any material change of direction. The

ND537

S6

Alp

1901

sculptor rose to much higher ideals, but his types remained the same; he continued to be bound by a rule which naturally grew out of such a system; the rule that all essentially human features should be avoided as much as possible. The influence of that rule was radical. It created at once an essential difference between the object of sculpture as conceived in Greece and endorsed in Europe, and its object as pursued in the East. The Grecian sculptor kept the beautiful always in view. Whatever elements of beauty and symmetry were discernible in the human form, these he sought to combine for the creation of his divine ideal.

"But the Japanese sculptor had nothing to do with beauty. His aim was to represent certain attributes which are virtually independent of graces of form, being essentially intellectual. What a statue of the Buddha has to suggest is majestic serenity, and eternal, passionless repose.

"Something of that idea may be contributed by the posture of the limbs, but nothing by a display of nude symmetry. We can not tell how Pheidias would have sculptured a Buddha had the task been assigned to him, but neither his chryselephantine Zeus nor the Jupiter of the Vatican suggests that any Grecian or Roman artist could have produced a figure more perfectly expressing the attributes of Buddha than they are expressed by the Dai-Butsu of Kamakura.

"If we examine this noble figure closely we find a combination of Egyptian and Grecian elements. It has the colossal size of Egyptian statues, and it exhibits also plain evidences of attention to the perpendicular and horizontal lines suggestive of eternal stability. On the other hand, the graceful beauty of the contours and the harmonious flow of the drapery belong to the domain of Grecian rather than Oriental art.

"Still more characteristic is the Japanese sculptor's manner of representing Kwannon (Kwan-yin), the deity of mercy. The traits to be emphasized are limitless benevolence, a spirit elevated beyond the range of any ignoble sentiment, and profound sympathy guaranteed against anxious emotion by assurance of omnipotence to save. That combination of traits is scarcely conceivable in either male or female of the human species. Therefore the Kwannon of the Japanese sculptor does not seem to belong to either sex. It has the gentle graciousness of a woman, the placid resolution of a man, and the ineffable purity of a sexless being.

"Human intelligence has never conceived an intelligent, sentient

being in any shape other than human. The gods and goddesses of the Greek sculptor were merely perfected types of human beauty, and the logic of his canon is easily appreciated. But the Japanese sculptor conceived for his deities countenances which, though in no sense repellant or unnatural, are not in the likeness of the ordinary face. The chief point of divergence is an enforcement of the line of the eye-brow. It is in the countenance that Nature shows special beauties of profile, and one of the most graceful is the curve of the eye-brow, which is often so finely treated in Greek statues. This the Japanese sculptor emphasized, so that while its grace of form was much enhanced, the face received an etherealized expression, removing it from the normal human type. His treatment of the ear constituted another distinction. Appreciating the potentialities of its elaborate conjunction of curves, he exaggerated them, as in the case of the eye-brow, and thus produced a feature which helped materially to differentiate the face. In short, his interpretation of the aspect of divinity was to give salience to those elements of the countenance which, in his opinion, distinguished it specially from the animal type.

"Another point in which his method differed from that of the Greeks, was that whereas the latter avoided any expression of emotion since it interfered with the repose and dignity of their ideal, the Japanese sculptor frankly represented, and even emphasized, the emotions by which his semi-divinities were supposed to be animated.

"His figures of the Deva Kings are conspicuous examples. Not merely the expression of their faces, but also every limb and muscle is instinct with fierce energy and implacable purpose.

"Such works, though splendidly vigorous and imposing, are not 'beautiful' in the Grecian sense of the term, and consequently find no parallels in the Grecian sculpture. But it is surely extravagant to allege that they sin against the principles of glyptic art.

"If Grecian masterpieces suggest that all violent expression should be excluded from the province of sculpture, and that where truth can not be combined with beauty the former must be sacrificed to the latter, does it follow that the canon is final and conclusive?"

From "The Art of Japan,"

By Captain F. BRINKLEY of Tokyo, Japan.

Published by J. B. MILLET COMPANY, Boston.

CATALOGUE

JAPAN.

1. AMIDA. THE DAI-BUTSU OF KAMAKURA. (Bronze. 50 feet high.)
Modelled and cast by Ono Goroyemon. (1252.)
2. MONJU BOSATSU. (WOOD.) IN THE TEMPLE OF KŌFUKUJI, NARA.
By Unkei. (1180-1220.)
3. STATUE OF ONE OF THE DEVA KINGS (Wood. Life Size.) From
the Temple of Kōfukuji, Nara. Now in the Museum at Nara.
4. COLOSSAL WOODEN STATUE OF NARAYANA. (26 feet 3 inches
high.) One of the Deva Kings guarding the Gate of the Temple
Todai-ji, at Nara. By Unkei. (1180-1220.)
5. COLOSSAL WOODEN STATUE OF VAJRAPANI. (26 feet 3 inches
high.) One of the Deva Kings guarding the Gate of the Temple
Todai-ji, at Nara. By Kwai-kei, or Tankei.
6. HEAD OF THE STATUE OF SHŌ-KWANNON. (Size of the original.)
In the Museum at Nara.
7. COLOSSAL STATUE OF YAKUSHI NYORAI, "THE HEALING
BUDDHA," in the temple of Kōfukuji, Nara. (About 15 feet
high.) (Wood.) The Halo of this figure is of a type called
Funa-Gokō (boat-shaped Halo), and the figures upon its curved
surface are Amida's and Tennin (Buddhist Angels).
8. HEAD OF THE STATUE OF TAMON OR BISHAMON, one of the
Four Heavenly Kings—Shi-Tennō, from the Temple of Kōfu-
kuji, now in the Museum at Nara. (Wood, size of the original.)
These figures are placed at the inner gates of the temples, guarding
against the attacks of Demons,—generally trampling them under
foot, each defending one quarter of the horizon. This God, Bis-
hamon, being the Chinese God of Wealth, has been adopted by
the Japanese as one of their seven Gods of Luck, and, clad in
armor and bearing a spear, he impersonates war.

9. INTERIOR VIEW OF THE HONDŌ OF CHION-IN TEMPLE, KYOTO, the principal monastery of the Jōdo Sect, dedicated to Enkō Daishi, — whose shrine stands on a stage (Shumi-dan), within a space marked off by four tall gilded pillars. The gilded metal Lotus, in Ancient Chinese vases standing before the front columns, reach a height of twenty-one feet from the floor. At the left of the shrine is a second containing memorial tablets of Ieyasu.
10. THE GATE CALLED YŌMEI-MON, leading to the main shrine or Honden of the Mausoleum of Ieyasu at Nikkō. (Seventeenth century.) “Nikkō wo minai uchi wa, ‘Kekkō’ to iū na!” Popular Japanese proverb: “Do not use the word magnificent till you have seen Nikkō.”
11. STATE APARTMENTS OF NISHI HONGWANJI, KYOTO. Large Hall called Taimenjo. Paintings by Kano Hidenobu. (17th Century.) The carving of Storks in the Ramma, by Hidari Jingorō. (1594-1634.)
12. STATE APARTMENTS OF NISHI HONGWANJI, KYOTO. View of three rooms forming the Suite called Ō-Biroma, or Chief Audience Room. Paintings by Hasegawa Ryōkei.
13. GATE BEFORE THE TOMB OF SHINRAN SHŌNIN AT THE TEMPLE OF HIGASHI ŌTANI, KYOTO. By Hidari Jingorō. The Panels at the sides of this Gate represent, on the left, the Carp ascending a Cascade, — the symbol of effort and success in life; and right, the Lioness casting her cub down a precipice to harden it. Both favorite motives with the artists of Japan.
Hidari Jingorō, Japan's greatest wood carver, was at first a carpenter and being left handed (Hidari) was so nicknamed. His work departed from the mechanical and conventional character, and was the foundation of a new school of Architectural Wood Carvers.
14. STATUE OF JU-ICHI-MEN KWANNON (Eleven Faced), Goddess of Mercy. (Wood. Life size), from the Temple of Yakushi-ji, Yamato, now in the Museum at Nara.

15. STATUE OF SHŌ-KWANNON, Kwannon the Wise. (Wood. Life size.) Now in the Museum at Nara.
16. "LA DEVI DE BOUANGOU," KITSHI JYAN TÈNNYO, from the Temple of Yakushi-ji, Yamato (Size of the original), painted on silk. Attributed to the Shyaumou epoch (720 A. D.), and considered to be the portrait of some royal princess of the time. Shyaumou Tènnau established the capital at Nara and it became the sanctuary of the Buddhist religion in Japan and the centre of the Fine Arts and of Literature. Art in China was then at its highest development. Owned by Denman W. Ross, Esq.
17. STATUE OF KWANNON, the Merciful. (Wood, eight feet in height.) Said to have been brought to Japan, through Korea from India, probably in the time of Kimmei (540 A. D.), from the temple of Hōryū-ji, now in the museum of Nara. In the Kimmei Tènnau epoch (540 A. D.) the arts of China, with Buddhism and Confucianism, came to Japan, through Korea, and during the time of Souiko Tènnau (593 A. D.) naturalized Korean artisans gave to the arts a Chinese and Korean character.
Owned by Dr. W. Sturgis Bigelow.
18. GODATSOU-BOSATSU. (Wood, size of original.) Ninth century.
In the museum at Nara. Owned by Dr. W. Sturgis Bigelow.
- 18A. LANDSCAPE. Kyoto.
19. WRESTLING. Kyoto.
20. THE GREAT CHERRY TREE BY NIGHT. Kyoto.
21. THE GREAT CHERRY TREE BY NIGHT. Kyoto.
22. DANJURO'S THEATRE — KABUKI-ZA — IN TŌKYŌ.
23. THE SACRED FIRE-WALKING. TŌKYŌ.
24. ENLARGED REPRODUCTION FROM A PRINT BY HOKUSAI.

EGYPT.

25. **FACADE OF THE GREAT TEMPLE OF ABU-SIMBEL** ("Father of the Ear of Corn"), Lower Nubia, Egypt, the Creation of Ramses II., the Pharaoh of the Oppression. Discovered by Burckhardt, and freed from the sand of the desert by Belzoni in 1817.

The Façade of the Temple is 119 feet broad and over 100 feet high, and is in the shape of a Pylon, in front of which, guarding the entrance, sit the four Colossi of Ramses II., hewn out of the solid rock of the cliff. Each of these figures is over 65 feet high. To the right and left of each pair, and between their legs, are smaller figures of other members of the Royal Family, viz., that on the left of the left hand Colossus, Bent-Anat, on the right, Princess Nebt-Tewe. Tu-e, the Mother of Ramses, on the left of the injured Colossus, Nefret-ere, his wife, on the right, and between the legs, Prince Amen-Her-Khopshef.

The concave cornice above contains a row of Cynocephali, the names of Ramses II., surrounded by serpents, and a dedication inscription of the King to Ammon-Rē and Rē-Harmakhis, beginning in the middle and running in both directions.

In the niche above the entrance stands a statue of Rē-Harmakhis, with the sun-disc on his head.

26. **COLOSSAL HEAD OF AMMON-RE**, recently found at Karnak.
27. **THE RAMESSEUM**, built by Ramses II., at Thebes. Owned by Denman W. Ross, Esq.
28. **HEAD OF ONE OF THE COLOSSI OF RAMSES II.**, at Abu-Simbel.
29. **HEAD OF A PHARAOH** (Assouan Granite), at Karnak. Owned by Denman W. Ross, Esq.
30. **DOORWAY OF THE HYPOSTYLE HALL, OF THE TEMPLE OF ISIS, ON THE ISLAND OF PHILÆ.**
31. **COLOSSI IN FRONT OF THE PYLONS OF THE TEMPLE OF LUXOR.**

ITALY AND GREECE.

- 32. FRESCO IN THE LOUVRE. By Sandro Botticelli. (1446-1510.)
Owned by Mrs. J. Montgomery Sears.
- 33. FRESCO IN THE LOUVRE. By Sandro Botticelli. (1446-1510.)
Owned by Mrs. J. Montgomery Sears.
- 34. FRESCO IN THE "APPARTAMENTI BORGIA," IN THE VATICAN.
By Pinturicchio. (1454-1513.) Owned by Mrs. J. Montgomery
Sears.
- 35. PORCH OF THE MAIDENS, AKROPOLIS, ATHENS.
- 36. THE PARTHENON, ATHENS.